CHAPTER 8

MISCELLANEOUS IMAGES RELATED TO VISHṆU; GARUḌA, ĀYUDHAPURŪSHAS AND OTHER RELATED IMAGES

GARUḌA

In Hindu pantheon most of the major gods and goddesses are shown with their vehicles e.g. Śiva with his bull Nandi, Brahmā with swan, Indra with elephant Airāvata, Lakshmī with owl, etc. Similarly Garuḍa is the vehicle of Vishṇu. These vehicles are important part of iconography of these gods and goddesses. The mention of Garuḍa is found in various scriptures.

Garuḍa or Garutmāṇ is mentioned as Vihaṅgama and Amritaḥaraṇa as the ninth and eighteenth incarnation amongst the thirty nine incarnations of the god, mentioned in the Sātvata list. In the Ṛigveda Garuḍa is described as having beautiful wings1. In the epics and Purāṇas other names of Garuḍa are Suparṇa and Tārksya. He is also known as Vainteya2. He is also mentioned as Bhujagāri, Pannagāśana, Pannagabhojana, etc. because of his enmity with the Nāgas. In the Ādiparva of the Mahābhārata the story of Garuḍa is explained in detail3.

It is stated in this text that Kadru and Vinatā were two daughters of Daksha Prajāpati. They were married to sage Kaśyapa who granted them the boon to have children of their desire. Kadru asked for thousand resplendent Nāga sons and Vinatā asked only for two sons better than Kadru’s. After five hundred years Kadru gave birth to her thousand sons but Vinatā’s children did not come out of their eggs. Out of curiosity Kadru broke one egg. Then the half developed child cursed Vinatā that because she acted in haste she will be slave to Kadru for five hundred years. If she does not break the second egg and wait for another five hundred years then the child born from the second egg will save her from this curse. Having thus said the child flew into the sky and became the chariot driver of the Sun. Ruddiness in the morning

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rays is reflection of him. That boy was named as Aruṇa. Once Kadru and Vinatā both sisters saw a horse named as Ucchaihaśravā. On seeing the horse Kadru asked Vinatā of which colour the horse is she replied white at this Kadru said it is of white colour but its tail is black in colour and if so you will be my slave, otherwise I will remain yours. To this they both agreed. Next day Kadru connived with her sons and proved Vinatā wrong as Kadru’s Nāga sons gave the illusion of black tail by embracing it as hair. As the time came the extremely resplendent Garuḍa came out of the egg. He was extremely powerful, swift and grew at a rapid pace. His eyes were yellow like the lightning and body resplendent like Agni. On seeing him Agni, gods and sages extolled him. Once Vinatā was sitting along with his son, Kadru asked her to take her to a place occupied by Nāgas deep in to the sea. At this Garuḍa lifted all the Nāgas on his back and took all of them to that place. But out of anxiety Garuḍa asked his mother the reason behind this servitude. Vinatā explained the situation to Garuḍa. Garuḍa then asked Nāgas the way out so that they can get free from their slavery. Nāgas expressed their desire for ambrosia. Then Garuḍa set out to get the ambrosia. On his way he ate a tortoise and an elephant named Vibhāvasu and Supratīka in their past births. On reaching heaven Garuḍa vanquished the gods and made them flee. Garuḍa saw fire around ambrosia and extended his faces to eight thousand and one hundred to drink and then regurgitate water to douse the fire. Thereafter, he reduced himself in size and proceeded. After successfully overcoming all the odds Garuḍa got the pot of ambrosia. However, he did not taste the ambrosia. On seeing his lack of interest to taste the ambrosia, lord Vishṇu was pleased and asked him for a boon. Garuḍa asked for a place in his banner and asked for immortality without partaking the ambrosia. In return Garuḍa offered to grant a boon to Lord Vishṇu. The Lord invited Garuḍa to be his vehicle.

He was given the name Suparṇa after he let one of his feathers fell down when attacked by the vajra of Indra. At this astonishing feat of Garuḍa, Indra offered his friendship to him and asked him for a boon. Garuḍa on remembering the pain meted out to his mother by the Nāgas asked from Indra that the Nāgas may become his food. Before the Nāgas could taste the ambrosia the pot was taken by Indra. The
snakes became split tongued as they tried to satisfy themselves by licking the *kuśa* grass on which the pot of ambrosia was kept and then onwards *Kuśa* grass was deemed sacred. In the *Padma Purāṇa* it is said that when Pṛithu became the king of the entire earth then Brahmā made Vishṇu, the Lord of the Ādityas and Garuḍa, the Lord of the Birds.

The earliest depictions of Garuḍa in art were in the form of a gigantic bird akin to a parrot. There is an image on the inner side of the middle architrave of the eastern gateway of Sanchi. In this relief sculpture, different animals are paying their obeisance to the Buddha symbolised in the form of Bodhidruma. In the right corner of the relief sculpture is depicted a big parrot like bird along with a five headed snake. It was the archetype for the iconography of Garuḍa⁵. Banerjea traces the development of the form of Garuḍa with the help of the Gupta coins as they represent the celestial bird on them. During Gupta period Garuḍa is shown standing with outspread wings but occasionally he is depicted with some novel features as having outspread wings and long human arms⁶. Ellen M. Raven has discussed in detail, the various aspects of depiction of Garuḍa on the Gupta gold coins⁷. This work throws some welcome light on this aspect. Oldham⁸ and Sadashiv Dange⁹ mentions that Garudas were a tribe who were constantly at loggerheads with the other tribe named as Nāga tribe.

The *Vishṇudharmottara Purāṇa* states that Tārkṣya’s colour is like that of an emerald. He has the beak like that of a kite. His eyes should be roundish. He should be shown having four arms. His thighs, knees and feet should be made to resemble that of a vulture. He should have two wings. He should be shown holding umbrella and a pot of ambrosia in his two hands. The other two hands in *aṅjalī* pose i.e. joined together. When Lord Vishṇu is shown riding Garuḍa, his hands should not hold the umbrella and a vase. These two hands should support the feet of the Lord. He should be shown pot-bellied and adorned with all ornaments. His earrings should be of the shape of a *makara*. Thus the instructions for making the image of Garuḍa are enjoined¹⁰. It is also mentioned in the *Vishṇudharmottara Purāṇa* that mind
should be known as Garuḍa who resides in all the sentient beings. Therefore swiftness and power of mind is without equal. Description of Garuḍa in the Rūpamaṇḍana is similar to the description given in the Vishṇudharmottara Purāṇa. The Śilparatna and the Śritatvanidhī also give description of Garuḍa. The Śilparatna gives two different kind of description of the mount of the Lord Vishṇu. In one description the image should be in golden yellow colour from feet to the knees, snow white from knees to the navel, scarlet from navel to the neck and jet black from neck to the head, eyes yellow whereas beak blue. There should be terrific look in his eyes. He should be shown two handed one of which should be in abhaya mudrā. The second description mentions eight armed Garuḍa having pot of nectar, the mace, the conch, the disc, the sword and a snake. Mention of the objects in the other two hands is not made. Description in the Śritatvanidhī mentions Garuḍa kneeling on his left knee. He should have stout knees and legs and his crown should be adorned with snakes. He should have face and body of a human with raised and pointed nose. He should have two hands held in anjalī mudrā.

There are numerous images of Garuḍa found from Himachal Pradesh. Some of these are in situ and the others are in the collections of various museums. Some of these images of Garuḍa are independent and others are shown carrying Lord Vishṇu on his back or the celestial bird is shown as an attendant figure flanking the deity. Representation of Garuḍa as vehicle of Vishṇu is found in numerous sculptures from Himachal Pradesh. Garuḍa is generally depicted two handed or four handed. However, six or eight handed images are also found, holding attributes associated with him such as parasol, snake, pot of ambrosia, etc. He is also shown supporting feet of Vishṇu and Lakshmī. He is depicted in anthropomorphic, or avian form. There are some images in which he is depicted completely in human form. In some other images his legs are avian and rest of the body is human. Sometimes, he is depicted with wings at his back. The independent Garuḍa figures are very few from Himachal Pradesh. The dating of the Garuḍa images which are part of the larger sculptures is not discussed here, as it is done in the related chapters where the relevant image is discussed.
INDEPENDENT GARUḍA IMAGES

There are independent images of the celestial bird from Himachal Pradesh. However, the number of such images is very small. The Latta Baoli temple in Nirmand, District Kullu, is a small temple with a water tank in front of it. The temple comprises of ardhamañḍapa, aṅtarāla and sanctum sanctorum. At the apex of the temple is double āmalaka śikhara and in front of the double āmalaka śikhara, on the wagon roof there is a four handed deity, depicted in a seated position (plate 8.1). The front two hands of the deity are joined together in reverence whereas simultaneously he seems to be holding some object in his hands. The rear right hand is raised above the head while he is holding snake in his rear left hand, raised up to the level of his shoulder. His left knee is raised and the foot is firmly placed on the ground while the left leg has moved backwards with knee touching the ground and foot turned up at the back, reaching just below the shoulder. This image represents Garuḍa seated in Virāsana. He is wearing earrings, necklace, bracelets etc. Ornamentation is very less. The figure is lithe, agile in appearance, well modelled and well proportionate. There are no avian features in this figure therefore it is anthropomorphic. Based on the stylistic characteristics of the sculpture, dating of c 8th century CE can be given to it.

There is an independent in situ image of the celestial bird from the Bhagwati temple located in the Swain Himgiri village, Chamba (plate 8.2). It is a four handed image
of the Garuḍa. The front right hand is in *abhaya mudrā* and holding rosary and pot of ambrosia in the front left hand and in both the back hands he is holding snakes. However, the back left hand is partially damaged but the presence of the snake is evident from the position of the hand. The body and the face of Garuḍa are in human form whereas his feet are of a bird as talons can be seen at the bottom. His legs are stumpy and body corpulent. He is shown short heighted and of a stocky built.

At the back below his hands his wings can be seen which slightly curls at the end. He is wearing a dhoti, necklace, floral patterned earrings, *yajñopavīṭa* depicted in sinuous line and three pointed crown. The feature of three pointed crown shows Kashmir idiom and is also seen in the sculptures from Chamba. Beneath the rim of the crown his hair can be seen, falling on his forehead. There is a small flower above both ears of the Garuḍa. At the back of the Garuḍa’s head halo can be seen. The face of the celestial bird is round with eyes in slanting position. There is slight smile on his face. These features give his face a different appearance. The space between the eyes is made to resemble to that of an eagle though the nose is weathered out but it seems that there must have been a beak shaped nose. On the basis of the stylistic characteristics c 9th date can be given to this sculpture.

Pl. 8. 2: Garuḍa, Bhagavati Temple, Swain Himigiri
A sculpture depicting addorsed figures, discovered from Bajaura, District Kullu is now housed in the State Museum, Shimla. The male figure standing on one side is depicted against the circular background (plate 8.3). It is a two handed image with his hands joined in front of his chest holding an indistinct object. From the position of the hands the indistinct object seems like a pot. His shoulders are round and muscular. Face is partially damaged. However, it seems to be modelled in round. Besides the hair tied in a bun atop his head, some gracefully fall on his shoulders in curls. He is wearing necklace, armlets, anklets, dhoti, a sash is tied around his legs. An uttariya, is shown on both sides at his back. Both his hands join in front of the chest. His hands are partially damaged. Spoke like shafts emanate from behind the figure. They do not emanate from the centre as is evident from the spoke like shafts below shoulder and the ones which emanate from behind his head. The position of the figure is frontal. The figure below knees is not there.

The male figure on the other side is almost identical with hands joined in front of the chest in reverence (plate 8.4). He seems to be standing in samabhaṅga posture. However, his legs below knees are missing. The background to which he is attached is circular. The spoke like shafts at the back, does not seem to meet the centre, especially below the shoulders and behind the head. His hands are close to chest and

Pl. 8. 3: Garuḍa, Bajaura, State Museum Shimla.
he seems to be holding something in his hands which cannot be discerned. He is wearing necklace, earrings, broad armlets, bracelets and dhoti. The figure has thick thighs which are avian in appearance. His hair gracefully falls on his shoulders. On the top of his head his hair is tied in a bun. A sash is tied around his thighs and below his elbows the ends of his uttarīya can be seen falling down. The chest of the figure is broad and shoulders strong and eyes are large and arched. The hair on this image looks like a wig. This addorsed image must have been capital of a pillar installed in front of a Vishṇu temple.

According to V.C. Ohri, in this sculpture two addorsed figures of Chakrapurūsha are depicted in aiňalī mudrā and chakra (wheel type formation) is shown in between them. According to him, this image is different from the figures of Garuḍa or Chakrapurūsha seen at Eran, Madhya Pradesh, most probably because of the dictates of the material available here. According to him the spokes of the chakra are marked only by deep cutting. The portion below the legs was attached separately as seen in other images of this type elsewhere in northern India. According to Ohri this sculpture was used as a capital of the pillar, most probably placed in front of a Vaishṇava temple. The sculpture can be assigned to 6th century CE according to
him, when architecture in stone of the nāgara type was not fully developed. Therefore, the dhvajā being the structural work could have been built quite high. Another purpose of the pillar according to him was to make it visible to weary travellers, beckoning them to the place as larger number of visitors and travellers would bring prosperity to the place. According to him, the simplification of the modelling of the figures and their serene and expressive features are in the sculptural tradition of the North Indian plain of the Gupta period. Also the hair falling on the shoulders shows the sculptural tradition of northern India of that time. According to him, the contemporary image of Vishṇu and the temple in which it was housed has not survived and Vishṇu-Viśvarūpa and Vishṇu-chaturmūrtī from the same place appear to be one or two centuries later.15

According to S.M. Sethi, this image represents Chakrapurūsha as an independent image of personified āyudha of Vishṇu and stands in āṇjaṭibhadhamudrā in front of a wheel surrounding his whole body.16 According to him, the wheel at the back has twenty three spokes and the hair of the Chakrapurūsha is piled up in a top knot like that of an ascetic with loose hair falling on the shoulders. He also mentions the reverse side of the image, which is also conceived in the form of a wheel halo with the similar figure emanating from it. S. M. Sethi refers to the Ahirbudhanya Saṃhitā and the Skanda-Purāṇa to suggest that Chakrapurūsha was deemed equal to Vishṇu and its worship was suggested in these texts. Sethi keeps the image in the c 7th century CE. Shanti Lal Nagar mentions this image as Garuḍa from Gupta period. However, he has given wrong provenance of the sculpture. According to him this image was discovered from Chamba.18

R.C. Agrawala refers to this image as Chakrapurūsha.19 According to him this image is depicted at the back of the Viśvarūpa image of Vishṇu from Bajaura, Kullu. He describes this image of Chakrapurūsha as appearing against a spoked wheel in halo with folded hands. However, R.C. Agrawala is mistaken in saying that this image is depicted at the back of the Viśvarūpa image of Vishṇu and he failed to notice that it is an addorsed image.
Among the other features of these images the position of the hands need to be looked at very carefully. According to both V.C. Ohri and S.M. Sethi, the hands of figures on both the sides are in *aṇjali mudrā*. They do not make any other observation about the hands which seem to be joined in front of the chest in reverence. Both the scholars fail to take into account that the hands of the figures on both the sides flare upwards as if holding some object in their hands. However, the hands are partially damaged making it difficult to ascertain the object. Generally in this position *kālaśa* is held, if it is so then these figures cannot be the representations of Chakrapurūsha. These figures are not wearing any headgear. Their hair is tied in a bun atop the head. Invariably, Chakrapurūsha is depicted with crown on the top of his head and Garuḍa is depicted with tiara, round flat headgear or hair tied in a bun atop the head. This feature corroborates the point that these figures cannot be the depiction of Chakrapurūsha. The spokes of the wheel at the back do not emanate from the centre and the point that the legs of the figure are avian clinches the argument that these figures represent Garuḍa. Also the addorsed figures of Garuḍa of the Gupta period are seen from Bhita, in Ghazipur District and on the capital of the pillar bearing an inscription of Budhagupta dated Gupta *samvat* 165, near Varanasi and on the pillar capital from Eran, Madhya Pradesh. In the light of the above argument it can be gauged that the addorsed figure from Bajaura represents Garuḍa and not the Chakrapurūsha.

Another independent sculpture of Garuḍa is *in situ* and under worship in the Vishveshvara Mahadeva temple at Bajaura, kullu (plate 8.5). This image is placed inside the sanctum sanctorum of the temple. It is a four handed image of the celestial bird holding hooded snake in both of his rear hands and in the front hands he is shown holding a pot of ambrosia which he holds close to his chest. Garuḍa is of stocky built and having short and stumpy legs. He is not much corpulent and pot-belly is also not emphasised. In comparison to the earlier sculpture we have discussed *i.e.* Garuḍa image from Bhagvati temple, Swain Himgiri, Chamba, this image is less corpulent. The entire body is human except the feet which are replaced by talons. Face is eroded so nothing much can be said about the expressions and
other details. He is wearing necklace, large round earrings, three pointed crown, armlets, bracelets and dhoti and uttariya which is coming down from behind his neck and encircles his arms and then billows at the bottom in perfect symmetry. There is halo made of concentric bands at the back of the Garuḍa’s head. The inner circle is completely in round and there is some decorative motif to fill the space in between the inner and the outer circle which is ogival. Ogival halo at the back and three pointed crown is in Kashmir idiom. The hair of the Garuḍa is coming out in small curls beneath the rim of the crown. This feature was also popular in the region of the Kashmir and Chamba. The large round earrings, triple pointed crown and floral motif above the ear is quite similar to the Garuḍa image from Bhagvati temple, Swain Himgiri, Chamba. But the face of the Garuḍa image from Bajaura is oval in comparison to round face of the Bhagvati temple, Garuḍa image. There is large oval shaped uncut area of stone which is incorporated into the sculpture as the wings of the Garuḍa is carved within this space. These wings are shown on both the sides of the celestial bird in striated pattern. On the basis of the stylistic characteristics and its comparison with the Garuḍa image from Bhagvati temple, Swain Himgiri, Chamba a date of c. 9th or 10th century CE date can be given to it. V.C. Ohri says that this image of Garuḍa is contemporary to the other sculptures of Vishṇu and Mahishāsurmardini kept in the
exterior niches of the temple. He does not put these images later than the c 9th century CE.

On the proper right side of the exterior of the Vaidyanath temple at Baijnath, District Kangra, there is a male figure depicted in seated position with his proper left knee touching the ground and foot turned at the back (plate 8.6). This image is published for the first time in the present work. His right leg is also bent with his foot placed on the ground. However both his hands are partially broken but it is evident that they are joined in front of his chest. He is wearing uttariya which is coming from his back and after it entwines his arms it billows at the back, on both sides. The figure is lithe and in anthropomorphic form. However, the face is badly damaged. He is wearing ekāvalī, earrings, dhoti, etc. The posture of the figure is in vīrāsana and the hands joined in front of his chest clearly explain this image to be of Garuḍa. At the back of the Garuḍa image is a frame having pillars on the both sides and lintel at the top. On this lintel and at the back of the head of the Garuḍa is seen halo in the shape of a floral pattern, flanked by a figure on each side. This image may be assigned to c 12th century CE.
Garuḍa as vehicle of Vishṇu

There are numerous images of Garuḍa where he carries Lord Vishṇu or Vishṇu-Lakshmī together on his back. These kinds of images are both in Pratihāra and in Kashmir idiom. The stylistic characteristics of these images are distinct as in the Kashmir idiom the celestial bird is theriomorphic and thickset whereas in the Pratihāra idiom he is anthropomorphic and have been made with a slender body.

Inside the shrine of the Sun temple at Nirath, District Shimla, there are few images of Vishṇu and Vishṇu-Lakshmī astride Garuḍa. Almost all these images bear Pratihāra idiom. One such image is kept on the proper left side of the door of the sanctum. The size of the image is smaller than most of the Vishṇu images kept in the temple. Garuḍa is shown carrying Vishṇu and Lakshmī on his back (plate 8.7). The sculpture’s minute details are eroded and it is smeared with oil and vermillion like other sculptures in this temple. However, most of the details can be seen. Garuḍa is shown two handed with which he is supporting Vishṇu. The celestial bird is shown here two handed. Invariably his front hands are joined in reverence and back hands supports Vishṇu or both Vishṇu and Lakshmī. He is looking up towards the Lord. Garuḍa is shown in anthropomorphic form. He is seated with both the legs bent, left leg is raised on which his left elbow is resting. Depiction of Garuḍa in anthropomorphic form is a Pratihāra feature and it is not fond in the images bearing Kashmir idiom where the celestial bird is depicted in partial avian and partial human form. However in Pratihāra style also this mixed form is depicted with partial human and partial

Pl. 8. 7: Garuḍa as a vehicle of Vishṇu-Lakshmī, Sun Temple, Nirath.
avian feature. Pratihāra style Garuḍa images are depicted as lithe figure whereas in Kashmir the posture of Garuḍa is frontal and rigid.

In the other image of Vishnu-Lakshmī astride Garuḍa, from the same temple, the celestial bird is depicted in anthropomorphic form (plate 8.8). He is looking up towards Vishnu in reverence. Both his legs are bent with right knee touching the ground and left knee raised. His front hands are joined together and with back left hand he is supporting the left knee of the Lord. This posture of Garuḍa is most common in the Pratihāra images of Himachal Pradesh. His back right hand is broken. In all probability it supported the right foot of Vishnu. The sculpture is eroded making it difficult to look into its details.

There is an image of Harihara in the Sun temple at Nirath. The composite form of Harihara is standing in samabhāṅga posture with the figure of Nandi bull at the back. Towards the proper right side of the Harihara image i.e. towards the Śiva’s side, is shown a seated figure with legs crossed and raised knees. Whereas on the proper left side of the Harihara i.e. towards the Vishnu’s side a two handed seated figure is depicted with the right foot placed on and the left
knee touching the ground (plate 8.9). Both the hands of the figures are joined together in reverence. He is wearing a ribbed patterned headgear, earrings, armlets, yajñopavīța, bracelets dhoti etc. His proper left knee is so bend that it is touching his own proper left elbow. Garuḍa is generally shown in this kind of seated position in the sculptures showing Pratihāra idiom e.g. the figure at the base, on the proper right side of the sthānaka image of Vishnū from the Śiva temple at Hatkoti. This particular image has the same posture and position, except that this figure is depicted with wings at the back. Therefore, this fact is corroborated that the figure at the base, on the proper left side of the Harihara is of Garuḍa. The celestial bird is anthropomorphic, lithe, two handed and seated in vīrāsana. His shoulders are broad and waist narrow.

Another sculpture of Garuḍa as a vehicle of Vishnū-Lakshmī is in the sun temple at Nirath (plate 8.10). Garuḍa is depicted four handed with front two hands joined together with the back hands he is holding cushion pedestals supporting right foot and left knee of the Lord. The modelling of this sculpture is fluid and sensitive. He is depicted in anthropomorphic form, wearing broad necklace, broad armlets, bracelets, earrings, headgear and anklets. His right knee touching the ground and foot turned upwards so that it is touching the right thigh of Vishnū whereas his left foot is placed on the ground. Face is modelled in round with large eyes and the nose is broken. This kind of posture and anthropomorphic form of Garuḍa is quite common in the sculptures of Shimla, Nirmand and Karsog region of Mandi where the Pratihāra impact was preponderant on these sculptures after the c 10th century CE.
Four handed image of Garuḍa in the same temple is shown carrying Vishṇu and Lakshmī on his back (plate 8.11). His front two hands are joined together in reverence and with his back hands he is holding floral pedestals emanating from the ground and supporting the figures of Lord Vishṇu and Lakshmī. He is depicted in anthropomorphic form and his body is lithe and face oval shaped. The sculpture is in the Pratihāra idiom. The celestial bird’s proper left foot and proper right thigh is touching the ground and proper right foot is turned upwards. As it is mentioned earlier that this kind of posture was quite common Pratihāra idiom for Garuḍa’s image it is worthy to mention here that this posture suggests the celestial bird’s flight.

The façade of Dakshinēśvara temple at Nirmand, District Kullu, some twenty five kilometres from Rampur, on the other side of the Satluj River, has an image of Vishṇu-Lakshmī astride Garuḍa (plate 8.12). This image
is at the bottom of the right side of the wooden façade of the temple. The lower part of the image is badly eroded especially the image of Garuḍa however after close observation some of the details become clear. It’s a two handed anthropomorphic image of the celestial bird. With his right and left hands he is supporting the right and left knees of the Lord Viṣṇu. His proper left leg is bending, raised and resting on the feet while the proper left leg must have been stretched backwards like most of the other sculptures of almost the same time. The physical constitution of the image of the Garuḍa appears to be lithe like most of the other sculptures bearing Pratihāra influence.

A sculpture of Viṣṇu-Lakṣmī seated on Garuḍa still under worship is housed in Chandi Mata temple at Nirmand near Parashurama Kothi (plate 8.13). Garuḍa in anthropomorphic form is depicted two handed supporting Viṣṇu-Lakṣmī at his back. With his hands he is supporting the feet of the Lord. He is wearing earrings, necklace, bracelets, round shaped headgear (beneath the rim of which his hair is visible) and yajñopavīta. Garuḍa is depicted here pot bellied and thickset which is uncommon in most of the sculptures bearing Pratihāra influence. His left leg is bending and supports the knee of the arm which is supporting the left leg of the Lord Viṣṇu. This sculpture can be dated on the basis of the stylistic characteristics to c 12th century CE.

Inside the sanctum of the Śiva temple at Hatkoti, Rohru, District Shimla there are some stone images of Viṣṇu. Still under worship, these images show the influence of Pratihāra idiom. There is an image of Viṣṇu-Lakṣmī astride Garuḍa. Garuḍa is depicted in anthropomorphic form and he is shown two handed (plate 8.14). His
hands are joined together and he is looking up towards the deity in reverence. The modelling of the sculpture is supple. He is wearing armlets, anklets, necklace, bracelets, dhoti and headgear. His face is oval shaped. His legs are bending with proper left knee raised and feet touching the ground and proper right knee touching the ground and feet stretching backwards which is quite common in the Pratihāra sculptures. There is angularity in the limbs of this Garuḍa image. The legs are tapered and the feet are broad and flat. The lower part of the vanamālā of the Lord reaches down and encircles the face of the celestial bird. In this image Garuḍa is not holding the feet of the Lord but they are placed on the floral pedestals emanating from the base. The date of c 10th or 11th century CE can be given to this image.

There is another depiction of Garuḍa at the base and on the proper left side of four handed Vishṇu in the same temple at Hatkoti (plate 8.15). Garuḍa is depicted two handed. His hands are joined in reverence and he is looking up towards the deity. Here Garuḍa is depicted in anthropomorphic form however, there are wings depicted at his back. He is wearing long garland, earrings and necklace. Garuḍa is depicted lithe and he is seated in vīrāsana with his right foot and left knee placed on the ground.
Another image of Vishṇu-Lakṣmī seated on Garuḍa, discovered from Karsog, District Mandi is presently housed in the State Museum, Shimla. The Pratihāra idiom is prevalent in this sculpture but the image of Garuḍa is different from the other Garuḍa images showing Pratihāra style (plate 8.16). The Garuḍa image here is shown with upturned wings at the back which is uncommon in the Pratihāra Garuḍa images from Himachal. This image of the celestial bird is four handed. The front two hands are joined together in supplication and with the proper back right hand he is supporting the right foot of the Lord however the back left hand is broken which also must have been supporting the left knee of the deity. His face is round and chubby, eyes are half closed and the space between the eyes is made to look like avian by slight protuberance. Similar protuberance in the space between the eyes on the forehead is seen on the image of Garuḍa from Swain Himgiri, Chamba. Garuḍa is wearing headgear beneath the rim of which his hair can be seen. He is wearing round earrings, necklace, yajñopavīta, armlets, bracelets and anklets. He is shown seated on a cushion on which is placed his proper right knee which sinks into its surface. It is difficult to say about the nose as it is broken but except the wings at the back the rest of the body of the celestial bird is in human form. The body of the Garuḍa is slightly stocky built and it is not as lithe as the other depictions of the Garuḍa images of Himachal, bearing Pratihāra impact. His proper left foot is resting on the ground and proper left elbow resting on the proper left knee.
Another image of Vishṇu-Lakshmī astride Garuḍa, discovered from Karsog, District Mandi, is presently housed in the State Museum, Shimla. It is a four handed image of the celestial bird (plate 8.17). The front two hands are joined together in reverence and with the proper back right hand he is supporting the cushion on which rests the proper right foot of the Vishṇu. His proper back left hand is broken. The proper right knee of Garuḍa is touching the ground and his leg turned upwards and the proper left leg bent and foot firmly placed on the ground. The face of the celestial bird is round and he is wearing round headgear, armlets, earrings etc. He is slightly pot-bellied, a feature uncommon in the sculptures of Himachal, bearing Pratihāra impact. Another uncommon feature which it does not share with the other Pratihāra images of Garuḍa from Himachal, except the one just discussed above is the upturned wings at the back of the celestial bird. There is least ornamentation on this Garuḍa image and his body is lithe and well modelled.

A fragment of door in stone discovered from District Sirmaur, now housed in the Bhuri Singh Museum, Chamba has depiction of Vishṇu astride Garuḍa in a small niche. The celestial bird is depicted two handed and in anthropomorphic form (plate 8.18). He is looking up towards the Lord and supporting his feet with his hands. The figure of Garuḍa is wearing necklace and he is slightly pot bellied. His left leg is bending with knee raised and foot touching the ground and proper right leg is stretched backwards, suggesting the celestial bird’s flight. The ornamentation is very less in this sculpture. The body of the Garuḍa is almost arched and face turned
upwards to look at the Lord. There is static dynamism in this sculpture enhanced by the position of the Garuḍa.

An inscribed fountain stone discovered from Devi-ri-Kothi, Churah, District Chamba, now housed in the Bhuri Singh Museum, Chamba, has depiction of Lakṣmī-Vaiṣṇavī astride Garuḍa. The deities are depicted in a small niche depicting toraṇa. The celestial bird is depicted two or four handed and in anthropomorphic form (plate 8.19). He is supporting the feet of the lord with his two hands. The feet of the Garuḍa are avian and the upper part of the body is broken. At the back his wings can be seen making arched shape going downwards and upwards. Garuḍa is wearing bracelets and garland reaching down up to his knees. He is shown pot bellied and of stocky built.

Vishṇu astride Garuḍa, discovered from the village Swain Himgiri, Churah, Chamba is presently housed in the Bhuri Singh Museum. This image shows the celestial bird, two handed and in anthropomorphic form (plate 8.20). He is depicted supporting the feet of the Lord with his hands. The position of the Garuḍa is very much frontal which is not very common in the sculptures bearing Pratihāra idiom but a common feature in the sculptures from Kashmir, Chamba and Kangra region. There is not much dynamism in the figure of the Garuḍa the only thing suggesting the flight of the celestial bird is his out spread
wings. The form of the wings of the Garuḍa is uncommon and different from the upward and downward arched wings generally seen in the Garuḍa images from Chamba region. Pattern made of small circles overlapping each other similar to the scales of the fish, on the wings of the celestial bird is also very uncommon. Subordinate figures or āyudhapūrūshas are shown standing on either side on the wings of the celestial bird. His hands are bending and rose upward to the level of his face where feet of the Lord are resting on them. Garuḍa is depicted in partial human and partial avian form. He is pot bellied having round face, very large and prominent eyes and the nose is beak shaped. Curls of his hair, cascading down on his shoulders,
vanamālā but Garuḍa is shown with a large garland which comes from the back of his head, goes down ward and moves at the back behind his hips. On the basis of the stylistic characteristics, sculpture can be dated to c 8th century CE. According to M. Postel et al. the emphasis on the heavy locks of hair of both Vishṇu and Garuḍa and the spotted wings constitutes a new feature. He sees this sculpture as a later semi-folkish replica of an earlier Kashmiri work of the Karkoṭa period i.e. c 8th or 9th century CE. S.M. Sethi places this sculpture in the c 8th century CE. According to him Garuḍa wears judge’s wig, fashionable in the Gupta period and his eyes are big and nose that of a parrot.

A sculpture discovered from village Koh, Chamba shows Vishṇu Vaikuṇṭha and Lakshmī astride Garuḍa (plate 8.21). This image is in the collection of Bhuri Singh Museum, Chamba. Semi-anthropomorphic Garuḍa is depicted two handed, holding pot of ambrosia with his left hand at the base of the pot and right hand on its side. The celestial bird is depicted slightly pot bellied and the ornamentation is very little. He is shown standing on a lotus pedestal. He is wearing necklace, armlet, sacred thread and small round headgear beneath the rim of which curls of his hair are apparent in Kashmir style. His downward and upward arched wings can be seen at the back. The downward wings are touching the bottom of the pedestal and almost give the lower portion

Pl. 8. 21: Garuḍa as a vehicle of Vishṇu Vaikuṇṭha-Lakshmī, Koh, Bhuri Singh Museum, Chamba.
semicircular shape. The pattern of the wings is like a leaf. This pattern was quite common in the Kashmir, Chamba and Kangra region. The legs of the Garuḍa are avian and the rest of the body is in human form. On his proper left wing arched upward a crossed legged seated figure perhaps of a personified āyudha or a devotee can be seen. The impact of the Kashmir idiom is apparent on this sculpture. S.M. Sethi ascribes this image to c 12th century CE\(^2\). On the basis of stylistic characteristics and analysis a date of c 11th century CE can be given to it.

The trefoil arch on the top of the façade of the Lakshana Devi temple in the Chaurasi complex at Bharmour, depicts Vishṇu Vaikuṇṭha seated on Garuḍa. It is a two handed image of Garuḍa holding feet of Vishṇu in his two hands which are up to the level of his waist (plate 8.2). The image of Garuḍa has round face having pointed chin. He is wearing round headgear and earrings. Wings of Garuḍa can be seen at the back. There is round floral motif just above his ear. The same feature is also seen in the image of Garuḍa in the sanctum sanctorum of Vishveshvara temple at Bajaura and Garuḍa from the Bhagwati temple, Swain Himgiri, Chamba. The Garuḍa image seems to have been corpulent.

There is another image of Vishṇu Vaikuṇṭha astride Garuḍa from Holi, Bharmour region, Chamba. In this sculpture anthropomorphic Garuḍa is depicted two handed. With his two hands he is holding the feet of the Lord much in the same way as seen in the Vishṇu astride Garuḍa from the trefoil arch of Lakshana Devi temple and sculpture discovered from Swain Himgiri now housed in the Bhuri Singh Museum, Chamba. Garuḍa is wearing necklace, earrings, armlets and bracelets. He is depicted

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Pl. 8. 22: Garuḍa as a vehicle of Vishṇu Vaikuṇṭha, Lakshana Devi temple, Bharmaur.
as potbellied and stocky built. There is another almost similar image of Vishṇu
Vaikuṇṭha astride Garuḍa from the same region. In this sculpture the celestial bird is
very corpulent and pot bellied as compared to the former one. These images of
Garuḍa were developed from the dwarf images popular in the Indian art.

Another image of Vishṇu Vaikuṇṭha astride Garuḍa is in situ and under worship in
the Bhagvati temple at Swain Himgiri, Chamba (plate 8.23). It is theriomorphic
image of the celestial bird. He is depicted two handed, corpulent with pot belly and
avian legs. He is wearing broad necklaces (one touching his neck and the other
touching his chest), yajñopavīta made of thick thread, armlets and round earrings.
There is a head of an elephant with raised trunk atop a bird, carved inside the round
earrings. The hair is also carved in a particular style with two horizontal layers of
curls just above the forehead and corkscrew curls are coming down from above the
head. The face of the Garuḍa is large and round, having large round eyes with
intense gaze. The space between the eyes is frowned and adding to the intensity of

![Pl. 8.23: Garuḍa as a vehicle of Vishṇu Vaikuṇṭha, Bhagavati Temple, Swain Himgiri.](image)

the gaze. Though the face of the Garuḍa is human but his eyes and nose are made to
resemble to that of a falcon. His nose is broken but from the remains it can be
gauged that it was pointed like that of a carnivore bird. The celestial bird is wearing
a striated patterned dhoti covering his legs up to the knees. With his hands raised up to the level of waist he is supporting the feet of the Lord. There is Kashmir idiom apparent in this image. On seeing the Garuḍa images bearing the impact of the Kashmir idiom it can be observed that the textual sources were kept in mind and followed contrary to the images bearing Pratihāra impact.

An image of Ardh-Vishṇu-Lakṣmī is *in situ* in a niche on the proper left side of the façade of the Vaidyanath temple at Baijnath, District Kangra. The celestial bird is depicted eight handed and in theriomorphic form (plate 8.24). With the two lowermost back hands he is supporting the feet of the Lord the lower most back hand is supporting the back hand next to it with thumb. On the upper back hands are placed the feet of the Lord. The object in the proper uppermost back left hand is a parasol and snake in the proper uppermost back right hand. His front two hands are joined together holding in all probability, pot of ambrosia. He is wearing round earrings and necklace. The face is large and round. Legs are avian and rest of the body is in human form. His legs are thick and stumpy and chest is broad and waist doesn’t seem to be pot bellied. The celestial bird’s downward and upturned wings can be

![Pl. 8. 24: Garuḍa as a vehicle of Ardh-Vishṇu-Lakṣmī, Vaidyanath Temple, Baijnath](image-url)
seen at the back. This is one of its kind eight handed image of Garuḍa, assignable to c. 12th century CE.

Image of Harihara, in a niche, on the proper right of the façade of the Vaidyanath temple mentioned above. At the bottom on the left side of the deity, Garuḍa carrying Goddess Lakshmī on his back is depicted (plate 8.25). The celestial bird is depicted four handed. His front two hands are joined together and with his back hands he is supporting the Goddess. The image of the Garuḍa is theriomorphic with avian legs and rest of the body in human form. His wings at the back are tuned downwards. He is wearing necklace and round headgear. His face is round, legs stumpy and chest broad. This image belongs to the same period as the one discussed above.

A third image of Vishṇu astride Garuḍa is in situ on the façade of the Vaidyanath temple, Baijnath. Garuḍa is more aligned towards the proper left side of the image he is shown seated beneath the proper left leg of the Lord (plate 8.26). The celestial bird is depicted two handed and in anthropomorphic form. With his left hand he is supporting the left knee of the Lord and with right hand which is touching the ground he supports the right foot of the deity. The body of the
Garuḍa is lithe and both his legs are bending. His right leg is touching the ground and left leg stretched backwards with foot turned upwards suggesting dynamism and flight. He is wearing necklace, armlets, anklets and bracelets. The date of c 12th century CE can be given to this image.

A two handed theriomorphic form of Garuḍa from the rock cut temple, Masur, Kangra is shown carrying Viṣṇu Vaikuṇṭha at his back (plate 8.27). He is wearing large round earrings, round headgear, scarf (coming down from behind the neck and then billows after flowing down from both the arms) and a dhoti. The celestial bird here has avian legs and human body. He is shown pot bellied and the naval has cross mark a characteristic generally seen in Kashmir sculptures. Wings are depicted just below his arms and rest of the space at the back is also filled by the upturned wings as if to suggest the dynamism of the flight.

Āyudhapurūshas and Attendant Figures

Figures of āyudhapurūshas are seen on many of the images of Viṣṇu found from Himachal Pradesh. Hitherto, various scholars have focussed on the iconographic and stylistic aspects of various deities of the Hindu pantheon in Himachal Pradesh, but the study of subsidiary figures has generally been ignored or paid scanty attention. Therefore, a detailed study of these subsidiary figures has still remained a desideratum.

The personified images in human form of the emblems are known as āyudhapurūsha. The Sanskrit term Purūsha means male, but not all āyudha of Viṣṇu are male. They are male, female and eunuch representations. Among them
Gadādevī is female as the feminine name suggests. She subdues all creatures and her colour is yellow. She is also referred to as a symbol of the effulgent Vishnu, “Gadām tejas tatha”. No independent images of Gadadevī are known from Himachal Pradesh. She is often depicted as a subsidiary figure in the images of Vishnu. She is depicted two handed, sometimes holding Gadā in her right hand and at other times holding fly whisk in the same hand in reverence to the deity. Sometimes one end of Gadā extends atop the head of the Gadādevī with Vishnu holding it in his hand or simply a halo is depicted at her back. The hand of Vishnu often rests on the head of Gadādevī or on the halo at the back of her head. In the Vishnudharmottara Purāṇa it is stated that on the right side goddess Gadā should be depicted in female form with attenuated waist, beautiful eyes and all kind of ornaments and adornments. She should be holding the fly-whisk and should be looking with enchantment at the lord of the lords. The right hand of the god should be placed on her head. Chakrapurūsha is male āyudapuruṣa of Vishnu. Most often in the sculptures of Himachal bearing Kashmir impact he is depicted on the proper left side of the deity. The significance of Chakrapurūsha is evident from a reference in the Ahīrbudhanya Saṁhitā, where it is said, “Chakrapuruṣa svayam Hari”. It means Chakrapurūsha is Vishnu himself. Chakrapurūsha is invariably depicted two handed. Sometimes he is depicted holding chakra in his hand and at other times chakra as halo is depicted at the back of the head of the Chakrapurūsha with Lord Vishnu placing his hand on his head. In the Vishnudharmottara Purāṇa it is mentioned that the personified form of Chakra should be depicted on the left side of the god. He is pot-bellied and possesses all ornaments and adornments and also the fly-whisk in the hand. He should be depicted as engaged in looking at the god with his wide open round eyes. On his head should be placed the left hand of the god. Depiction of Gadāevī and Chakrapurusha, in the sculptures from Chamba and Kashmir, is in conformity with the Vishnudharmottara Purāṇa. Most often in the images of Vishnu from other parts of Himachal Pradesh, where impact of Kashmir is evident, Gadādevī and Chakrapurusha are fashioned according to the same text. As a subsidiary figure, a personification of Vishnu’s emblem lotus is shown flanking Lord Vishnu in several images. He is depicted two handed, sometimes holding
Padma in one of his hands likewise, Śaṅkhapurūsha is also depicted flanking Lord Viṣṇu. Sometimes holding śaṅkha in one of his hands. Very often these āyudhapuruṣhas are shown standing in tribhaṅga posture, sometimes cross-legged, while holding flywhisk or the āyudha they represent, in one of their hands and the other hand, akimbo. Sometimes only two āyudhapuruṣhas are depicted flanking the Lord whereas in others all the four āyudhapuruṣhas are depicted together along with other attendants of the deity. Invariably two of the āyudhapuruṣha are shown standing in the front and the other two are shown standing at their back and if there are more attendant figures they are depicted further at the back. Sometimes all the attendant or āyudha figures at the base are male figures and some other times one, two or three female attendant or āyudha figures are depicted depending upon the number of ratha of the relief sculpture. Among his āyudhapuruṣhas Gadādevī is female, Śaṅkha and Chakra are male and Padma is in the neuter gender. However, Padma is depicted as male figure despite the mention in the texts that Padma should be depicted like eunuchs. J.N. Banerjea argues that mere presence of the āyudha in the hands of the standing figures below does not mean that they are personifications of the āyudha.

The famous image of Viṣṇu Vaikuṇṭha, generally assigned to c 9th century CE, enshrined in the Hari Rai temple, located in the heart of the Chamba town has two āyudhapuruṣha figures (plate 8.28). The sculpture is known for its technical finesse. On the proper right of the deity is shown standing figure of Gadādevī (Plate 8.29) and on the deity’s proper left is standing Chakrapuruṣha (Plate 8.30). Gadādevī is standing in tribhaṅga posture. She is holding a flywhisk in her

Pl. 8.28: Āyudhapuruṣhas in Viṣṇu Vaikuṇṭha image, Hari-Rai Temple, Chamba
proper right hand and the left hand is in front of her face. The hands are beautifully modelled and show the artist’s competence as a skilled craftsman. They are bedecked with ornaments as she is wearing bands in her index finger and thumb and a set of five bangles on each of her wrists. A button like design can be seen on the uppermost bangle whereas the rest of the bangles are plain. According to M. Postel et al. females wear bracelets which consist of two large bangles bordering a sequence of smaller bangles decorated with a median row of buttons. Gadādevī in the image under discussion has kettledrum like waist with heavy gluteus. The naval is creased which clearly reflects the Kashmir idiom. She is wearing heavy jewellery including necklace, girdle, earrings, armlets, anklets, tiara etc. The necklace with small round medallions is peculiar to this region and one can see similar design on the image of Śakti Devī from Chatrarhi, metal image of Ganesha from Bharmaur, etc. She is also wearing two large garlands. One is up to her knees and the other is Vanamālā reaching down up to her feet. The latter is generally an attribute of Vishṇu but here his emblems are also shown with similar attributes indicating that they are the same as the god himself. The drapery is diaphanous and is conspicuous only at the hem of the robe. Above the creased naval the arched line shows the tight fitting blouse. There is a plain halo at the back of the head. A String of pearls adorns the base of her tiara with two crescent moon patterned flowers, one on each side. Her centrally parted hair can be seen beneath the tiara. Her hairdo is arranged in the form of a pile and protrudes towards the right side of the head. The back of her head is covered by uttariya or scarf which is conspicuous by the lines on the halo. This is common in the western Himachal Pradesh and extends towards Gilgit and Ladakh (Alchi) in the Jammu and Kashmir region. She has arched eyebrows and oval face. The garment she wears to cover her body, below waist, is diaphanous and one can make out the cloth only as it
flares at the bottom. Vishṇu has kept his proper back right hand on the head of the Gadādevī.

On the left of Vishṇu is standing a male figure (Plate 8.30). This figure is two handed carrying fly whisk in his right hand held aloft and the left hand is held akimbo. He is standing in tribhaṅga posture and is looking upwards. He is wearing necklace and yajñopavīta. He is shown slightly pot bellied. He is wearing a short dhoti having striated pattern on it. He also wears large round earrings, vanamālā (reaching down almost up to his feet), bracelets having single flower pattern, anklets and armlets. Above the ear there are small flowers. There is halo at the back of his head, having specific pattern on the periphery of the circle, representing teeth of the chakra. His hair are shown in curls which falls on his proper left shoulder as he is looking upwards at the deity with head tilted towards his proper left. This figure is personification of chakra. The face of the Chakrapurūsha is more round and fleshy than the oval face of Gadādevī and his nose is broader and lips are thick.

The next is the principal image of Vishṇu-Vaikuṇṭha in the sanctum sanctorum of Lakshmī-Nārāyaṇa Temple. It has Gadādevī standing on Vishṇu’s proper right side and Chakrapurūsha on his proper left side. It is a marble image. There is controversy regarding the dating of this sculpture. Various authors place the sculpture from c. 9th century CE to 16th century CE.33 Gadādevī is standing in arched posture (plate 8.31), the posture is extremely flexed, the hip is thrust inside towards Vishṇu and her face

Pl. 8. 30: Chakrapurusha, Vishṇu Vaikuṇṭha, hari-Rai Temple, Chamba
is positioned upward towards the deity in reverence. This kind of arched posture is characteristic of 9th-10th century CE Kashmir sculptures. The left hand is raised upward in front of her face and in her right hand she is holding a flywhisk. There is plain halo at the back of her head and like the Hari Rai Vaikuṇṭha image, Vishṇu has placed his hand on Gadādevī’s head. Her coiffure rises above the head and tresses hang loosely at the back of her right shoulder. She is wearing a tiara and her face is round and body is slender. The blouse she is wearing is diaphanous and close fitting, so is the garment which covers the lower part of her body. There is conspicuous difference between the slender body of the Gadādevī of Lakśmī- Nārāyaṇa Vaikuṇṭha image and the Gadādevī of Hari Rai temple which has heavy gluteus and kettledrum like waist.

Towards left of the deity is standing Chakrapurūsha in arched posture (plate 8.32). In his proper right hand which is held aloft, he is holding flywhisk and his proper left hand held straight on his thigh. There is halo at the back of his head on which Vishṇu has placed his left hand. The thrust of his hip is towards right side and his body above waist is tilted towards his proper left side. Both the āyudhapurūshas are looking at the deity. The image of the Vishṇu-Vaikuṇṭha was partially covered with metal at later stage from the date of its execution. The faces of the Varāha and Nṛsiṁha, Lotus and Conch are covered in meticulous metalwork. Interestingly,
Gadādevī and Chakrapurūsha were given new appearance by placing their metal versions in front of the marble ones. These metal images are meticulously crafted and reveal the technical finesse of the artist. The metal image of the Chakrapurūsha is inscribed which clearly suggests a later date. Various scholars have different opinions regarding the time period of the Lakshmī- Nārāyaṇa image. Pratapaditya Pal places the sculpture in 9th century CE while it is placed in mid 10th to mid 11th century CE by V.C. Ohri. However, Mahesh Sharma keeps the sculpture in 17th century CE, on the basis of the modelling of the image, the arched posture of the āyudhapurūshas which is characteristic of 9th-10th century Kashmir images and other characteristics and stylistic traits this image can be placed in c 10th-11th century CE.

In the temple No. 17 of the Lakshmī Nārāyaṇa temple complex there is an image of Vishṇu Vaikuṇṭha. At its base Gadādevī and Chakrapurūsha are depicted. On the proper right of
the deity is Gadādevī in flexion posture (plate 8.33). She is holding fly whisk in her left hand and her right hand is bent and close to her face. The thrust of her hip is towards left and she is looking up towards the deity. She is wearing large round earrings, bracelets, anklets etc. She has narrow waist and broad gluteus. On the other side Chakrapurūsha (plate 8.34) is standing in flexion posture with his proper left arm akimbo and holding fly whisk in his proper right hand which is held aloft. There is a halo or chakra at the back of his head and he is looking up towards the Lord. He is wearing earrings, necklace etc. Expressions of both the āyudhapurūshas is of awe and wonder and the deity has placed his proper back right hand and proper back left hand on the heads of the Gadādevī and Chakrapurūsha.

The extant remains of a façade of one of the oldest wooden temples at Bharmour i.e. Lakshana Devi temple, has an image of ten armed Vishṇu-Vaikuṇṭha astride Garuḍa. The deity is holding various attributes in his different hands. At the base he is flanked by two subordinate figures. The stance of the figures is arched and the one standing on the proper right side has right arm akimbo and left arm is raised in front of the face. The other figure also has a
similar stance, only the position of the hands is reversed *i.e.* the figure has the left arm akimbo and the right arm rises in front of the face. There is dynamism in their stance. The figures are so much worn out with the depredations of time that it is difficult to make out the smaller details of the sculpture making the identification of the figures difficult. Cinzia Pieruccini identifies them as *chāmara*-bearers\(^\text{37}\) though *chāmara* is not clear in their hands. The right hand of the deity is placed in the form of a clenched fist on the head of the figure standing on his proper right side. The proper left hand is placed on the head of the other figure with palm touching the head. Therefore one on the right side may be the personification of the Gadādevī (plate 8.35) as clenched fist of the deity suggests the position in which one holds gadā and the other figure is the representation of Chakrapurūsha (plate 8.36).

There is an interesting image of Vishṇu Vaikuṇṭha, astride Garuḍa, discovered from the village Swain Himgiri, Chamba and presently housed in the Bhuri Singh Museum. The image is in black stone and flanked by two subsidiary images. Both the figures are

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\(^{37}\)Cinzia Pieruccini identifies them as *chāmara*-bearers. It is not clear in their hands. The right hand of the deity is placed in the form of a clenched fist on the head of the figure standing on his proper right side. The proper left hand is placed on the head of the other figure with palm touching the head. Therefore, one on the right side may be the personification of the Gadādevī (plate 8.35) as a clenched fist of the deity suggests the position in which one holds gadā and the other figure is the representation of Chakrapurūsha (plate 8.36).
standing in *tribhaṅga* posture. They are of stocky built. The figure on the right side of the deity is holding ribbed patterned club in his right hand and flywhisk in the other hand (plate 8.37). He is wearing earrings and necklace and striated patterned dhoti. In the other subsidiary figure standing on the left side of the deity, the arrangement of the club and flywhisk changes, the flywhisk is held in the hand which is close to the deity. The figure is wearing large round earring, bracelet and double necklace around his neck contrary to the single necklace of the deity standing on the other side. They are standing on the wings of the Garuḍa. They do not seem to be āyudha personifications of the deity but his subordinates. They are wearing earrings, the one on the proper right is wearing *kāṇṇaphūla* and the other standing on the opposite side wears large round earrings (plate 8.37). Viṣṇu has placed his back hands on the heads of both these subordinate figures. They are not wearing any headgear. M.Postel *et al.* opines this sculpture to be in the 14th, 15th century CE, whereas S.M. Sethi ascribes 8th century CE date to this sculpture. The sculpture belongs to medieval period as Niṣiṁha and Varāha incarnation face are protruding from the crown of the deity and lotus in the centre has cross pattern. These features are late. Based on these and other characteristics, we prefer to place this sculpture in 14th Century CE.

Another image is of a four handed image of Viṣṇu in standing position from western niche of Vishveshvara temple, Bajaura, Kullu. On the deity’s right is standing Chakrapurūsha and on the proper left is Gadādevī. Gadādevī (plate 8.38) is holding a flywhisk in her right hand which is raised above and the left hand is placed on her thigh. She is standing in *tribhaṅgha* posture, with
the thrust of hip towards Vishnu. Her face is directed towards Vishnu in reverence. Gadādevī is wearing very large round earrings, armlets, necklace, girdle, bracelets, anklets and three pointed crown, which shows Kashmir and Chamba style. Uttarīya flows down from the back of her head to her hip on the right side and feet on her left side. The folds of the scarf are naturalistically rendered. Her hair is in a bun and tresses flows at the back and are visible at the back of her left shoulder. Her clothes are diaphanous and skirt is conspicuous only at the back of the legs as it flares. Her body is tightly modelled and slender. Standing on the proper right side of the deity is Padmapurūsha (plate 8.39) as he is holding fly whisk in his right hand which is close to the level of his waist. Padma is held in left hand, raised up to the level of his shoulder. The Padmapurūsha is standing in tribhaṅga posture with proper right leg bend. He is wearing dhoti, mekhalā, uttarīya, large round whorl patterned earrings, a flower just above the ear, broad necklace, armlets, bracelets, anklets and kirīṭa mukūṭa with his hair visible beneath its rim. The face of the Padmapurūsha is oval shape like the faces of the Gadādevī and lord Vishnu. The presence of the Kirīṭa like crown on the head of the āyudhapurūsha is a feature not very commonly seen as in this image the Śaṅkhapurūsha is wearing an almost identical three pointed crown as Lord Vishnu. The curls of his hair flow down at the back of the head. The body type of the Śaṅkhapurūsha is lithe with narrow waist and broad chest.

Towards right of the Mamaleshvara temple at Karsog there is a four handed image of Vishnu in the Pratihāra style. Invariably Vishnu images bearing Pratihāra impact has two, four or six āyudhapurūshas or attendant figures at the base whereas in sculptures having Kashmir idiom, more than two āyudhapurūshas is a rarity.
especially in the standing images of the deity. At the base of this image can be seen four figures among them the figures standing on the front are male and represent āyudhapurūsha figures. The figures at the back of these figures are female and represent subordinate figures. The one on the proper front right side of the deity is Padmapurūsha (Plate 8.40), standing in tribhaṅga posture with his right hand held straight and resting on his proper right knee. He is holding padma in his proper left hand. He is wearing crown, earrings, necklace, armlets and bracelets. The figure is well proportionate and lithe. On the opposite side i.e. on the front left side of the deity is standing Śaṅkapurūsha (Plate 8.41) in tribhaṅga posture. He is holding conch close to his chest in the proper right hand and his left hand is resting on his thigh. He is wearing earrings, necklace and yajñopavīta. The figure is lithe and well proportionate. Both the figures at the back are female figures so they cannot be āyudhapurūsha as Gadādevī is the
only female āyudhapurūsha amongst the āyudhapurūsha of the Lord Vishṇu. Therefore they may be the representations of female subordinate figures. They are standing in tribhaṅga posture. The female figure on the right (Plate 8.40) is wearing necklace, headgear etc. She is holding lotus in her proper left hand which entwines the base of the mace held in the hand of Vishṇu and her proper right hand is held downwards. The female figure standing in tribhaṅga, on the left of the deity (Plate 8.41) also holds lotus in her proper right hand and the proper left hand is held below, holding the hem of her robe.

There is a four handed image of Vishṇu outside the sanctum of the Mamaleshvara temple. At the base of the image there are four figures of āyudhapurūshas in standing position and two figures in seated position with hands folded in supplication. Such images with depiction of four āyudhapurūshas are very rare. The standing figure on the proper front right side represents Padmapurūsha (Plate 8.42) as he is holding padma in his proper left hand held close to his chest. He is standing in tribhaṅga posture with his proper left hand held straight and resting on his thigh. This particular stance where one of the hands is close to the chest and the other resting on the thigh is similar to the male figure with companion, housed in the compound of the Paraśurāma temple, Nirmand, Kullu District. The face of the Padmapurūsha is oval shaped and the eyebrows are arched. He is wearing earrings,
yajñopavīta, headgear, necklace, armlets etc. Behind the figure of the Padmapurūsha is Gadādevī in standing position (Plate 8.42). She is standing in the samabhaṅga posture which is quite uncommon. She is wearing elaborate headgear, large round earrings, and she is holding mace in her proper right hand with her hand held straight and mace touching the ground. In her proper left hand reaching up to the level of her shoulder, she is holding padma. On the opposite side of the Padmapurūsha and the Gadādevī i.e. on the proper front left side of the deity is standing Śaṅkapurūsha in the tribhaṅga posture (Plate 8.43). He is holding Śaṅkha in his proper right hand and the proper left hand is placed on his proper left thigh. He is wearing earrings, headgear etc. The figure in tribhaṅga posture, standing at the back of the Śaṅkhaprūsha is Chakrapurūsha (Plate 8.43). He is wearing earrings, headgear and holding Chakra in his proper right hand, close to chest and the proper left hand is placed on the proper left knee. All the figures of āyudhapurūšhas in this sculpture are lithe and well proportionate.

An image of Vishṇu with four figures at the base is lying in a grotto on the right side of the Mamaleshvara temple. The figure on the immediately proper right side of the deity is standing in tribhaṅga posture with his right hand placed straight and palm inwards, on his right thigh. His left hand which is raised up to the level of his shoulder seems to be holding śaṅkha thus the figure can be identified as Śaṅkhapurūsha (Plate 8.44). Behind Śaṅkhapurūsha is standing a figure holding an arrow diagonally across his chest (Plate 8.44). His right leg is bent and other leg is also slightly bent. The ankles of his feet are close. The figure standing on the immediate proper left of the deity is standing in tribhaṅga posture.

Pl. 8. 44: Śaṅkhapurūsha, Garuḍa and other attendant figures, Vishṇu image, Mamel, Karsog.
(Plate 8.44) with his left arm held straight with hand inwards, on his left thigh. His right hand, raised up to level of his shoulder, seems to be in abhayamudrā. He is wearing garland, necklace, crown, yajñopavīta, bracelets etc. Behind him is standing Garuḍa in flexed posture (Plate 8.44) with his right leg straight and forward and left leg bent and placed at the back showing dynamism. His right hand is raised above his head and he is holding snake in his left hand.

Another image of Lord Vishṇu is housed in the same grotto as the image discussed above. At the base of this pañcharatha image are shown standing four figures. The figure on the proper front right side of the deity is male and standing in tribhaṅga posture. He is holding chakra in his left hand in unusual vertical position. Therefore this figure represents Chakrapurūsha (Plate 8.45). His right hand is kept on his right thigh. He is wearing long crown, yajñopavīta, earrings etc. Behind Chakrapurūsha is standing a figure holding arrow (Plate 8.45) diagonally in front of his chest. He is wearing crown and the ornamentation is very less. He is standing with his right leg bent and proper left leg slightly bent. Ankles of both his feet are almost joined together. On the opposite side i.e. on the proper front left side of the deity is Śaṅkhapurūsha standing in the tribhaṅga posture (Plate 8.45). He is holding śaṅkha in his right hand and like the Chakrapurūsha he is holding śaṅkha from its base in a vertical manner. The left hand of the Śaṅkhapurūsha is as usual resting on the left thigh.
In the same grotto of the Mamaleshvara temple, at the base of a pañcharatha image of Vishnu four figures are depicted in standing position. The one on the proper front right side of the deity is holding śaṅkha in his left hand (Plate 8.46). The way the conch is held from the base and the crown of the figure is similar to the āyudhapurūsha figures discussed in the previous image of Vishnu, clearly suggesting the same time period or may be a work by the same group of the artists who carved other sculptures in the same shrine. The left hand of the Śaṅkapurūsha is placed on his left thigh. He is wearing yajñopavītā and his body is lithe. The male figure on the left side of the deity is also standing in tribhaṅga posture (Plate 8.46). His right hand, raised up to the level of his shoulder, is partially broken. However, the attribute held in the right hand seems to be chakra. The left hand of the figure is placed on his left thigh. He is wearing yajñopavīta. Necklace and crown and there is a halo at the back of his head. Behind this figure is Garuḍa in standing position (Plate 8.46) with his right hand raised above his head with palm turned upwards and he is holding snake in his proper left hand. He is standing in standing position with thrust of his hip towards his proper right side and his proper left knee is bent however both his feet are joined together at ankles. Garuḍa standing in similar stance with hand raised above the head can be seen in various sculptures from Himachal and other places, bearing Pratihāra influence.
There are subordinate figures at the base of the sthānaka image of Vishṇu housed in the grotto at the back of the same temple. The male figure on the proper front right side of the Lord Vishṇu is holding chakra in his left hand (Plate 8.47), held close to his shoulder. The right hand is placed on his right thigh. He is standing in atibhaṅga posture with his right leg bent. He is wearing necklace, earrings and headgear. The figure at the back of Chakrapurūsha is a female figure probably Gadādevī (Plate 8.47). She is holding flywhisk in her left hand. On the opposite side of these figures i.e. on the proper front left side of the deity is a figure standing in the tribhaṅga posture with his head tilted towards right, holding Śaṅkha in his right hand, in front of his face (Plate 8.47). Therefore the figure can be identified as Śaṅkhapurūsha.

The left hand of the Śaṅkhapurūsha is held down. Garuḍa (Plate 8.47) is standing behind the Śaṅkhapurūsha with his proper right hand raised above his head and holding snake in his proper left hand.

There are four figures standing at the base of a pañcharatha, sthānaka image of Vishṇu from
the Mamaleshvara temple. The male figure on the immediate proper right of the deity is Śaṅkapurūsha (Plate 8.48) as he is holding conch in his left hand raised up to the level of his shoulder and his right hand is resting on his right leg. He is standing in dvibhaṅga posture. Female figure at the back, standing in tribhaṅga posture seems to be personification of the Gadādevī (Plate 8.48). The attributes in her hands are not clear. The male figure on the immediate proper left side of the deity is Chakrapurūsha (Plate 8.48), holding Chakra in his right hand raised up to the level of his shoulder and his left hand is placed on his left thigh. The figure on the proper extreme right recess of the deity represents Garuḍa (Plate 8.48) as he is holding snake in his left hand and his right hand is raised above his head. He is looking upwards and standing cross-legged with his right leg forward and the left leg at the back. The āyudhapurūsha are shown with least ornamentation in this sculpture.

A fragment of the proper right side of an image of Vishṇu is lying in the annexe of the Mamaleshvara temple. The fragment represents three figures in standing position (Plate 8.49). At the back and front are male figures and in the middle is shown a female figure. The one at the front in standing position is depiction of Śaṅkapurūsha (Plate 8.49) as the figure is holding śaṅkha in both his hands, in front of his chest. The female figure behind him is standing in dvibhaṅga with her right leg bent and left leg straight (Plate 8.49). The thrust of her hip is towards left. The head of the male figure standing behind her is missing.
(Plate 8.49). He is holding shaft of arrow in his hands. He is standing cross-legged with his proper left leg forward and the other leg at the back. Both his legs are bent.

Similar kind of attendant and āyudhapurūsha figures can be seen in the sthānaka image of Vishṇu, under worship in the Kamaksha devi temple few kilometres away from the Mamasleshvara temple. The Šaṅkapurūsha in the Mamasleshvara temple is wearing crown and earrings. The face of the image is round. The figure is partially damaged.

There is a sthānaka image of the Vishṇu in the Kamaksha devi temple, Karsog, District Mandi. There are six subordinate figures at the base of this image. The one on the proper front right of the deity is Šaṅkapurūsha (Plate 8.50) and he is standing in tribhaṅga posture. He is holding Conch in his right hand which is held close to chest and his left hand is also placed on the conch. He is wearing crown, earrings, armlets etc. There seems to be a small halo at his back. The body of the Šaṅkapurūsha is lithe and his nose is aquiline. The Gadādevī (Plate 8.50) standing in tribhaṅga at his back is holding Padma in her left hand raised up to the level of his shoulder and in her right hand which is kept downwards she is holding the end of her uttarīya. The padma entwines the mace of the deity at the base. The figure is slender. The male figure at the back (Plate 8.50) of this female figure seems to be an attendant figure. He is holding shaft of some object. On the proper front left side of the deity is Chakrapurusha (Plate 8.50), standing in tribhaṅga posture. He is

Pl. 8. 50: Šaṅkapurūsha, Chakrapurusha, Gadādevī, Garuḍa and other attendant figures, Vishṇu image, Kao, Karsog.
holding *chakra* in his proper left hand from the base and his proper right hand is placed on its top. The *chakra* is held close to his chest. He is wearing crown, earrings, *yajñopavīta* etc. At his back is depicted a female figure (Plate 8.50) and behind her on the extreme proper left recess is Garuḍa holding snake in his proper left hand (Plate 8.50).

A *triratha* Vishṇu Vaikuṇṭha image in the same temple has four figures at the base. The one on the immediate proper right side is a female figure (Plate 8.51). She is holding flywhisk in her right hand. The deity has placed his right hand on her head. On close observation a small projection of mace head can be seen atop the head of Gadādevī. This leaves no doubt regarding her identification as Gadādevī. Her proper left hand is placed on her thigh and she is holding some object probably flywhisk in her proper right hand. The male figure at her back is standing in *dvibhaṅga* posture (Plate 8.51), holding shaft of some object in his hands. On the proper left side of the deity is standing a male figure (Plate 8.51). There is a halo in the form of chakra at the back of his head. He is holding chakra in front of his chest. This figure represents Chakrapurūsha. The male figure at the back represents Garuḍa (Plate 8.51). His right hand is raised above his head with palm turned upwards and he is holding snake in his left hand. He is standing with the thrust of his hip towards his proper right side and proper right leg placed...
straight and forward and proper left leg bent and placed at the back. The āyudhapurūshas are shown with least ornamentation here.

From the same temple we find a fragment of the base of right side of a Vishṇu image, representing a male and a female attendant/āyudhapurūsha figures (Plate 8.52). The male figure is standing on the front with the thrust of his hip towards proper left. In his left hand he is holding an object whose identity is not certain because of the condition of the sculpture. His right hand is placed on his right thigh. He is wearing yajñopavīta, earrings, headgear etc. The figure is lithe, well proportionate and well modelled. The female figure at the back is also standing in tribhaṅga posture with her right leg bent and the left leg held straight. The identity of the objects in her hand cannot be discerned because of the damaged condition of the image.

In the Parashurama temple known as Parashurama kothi in Nirmand, District Kullu, there is a sthānaka image of four handed Vishṇu. This image has āyudhapurūshas in standing position, at the base. The one on the proper right side of the deity is male āyudhapurūsha (Plate 8.53), standing cross legged with left leg forward and the right leg at the back. His left arm is akimbo and the right arm is missing. There is chakra at the back of his head. Lord Vishṇu has placed his proper right hand on the chakra. On the other side i.e. on the
proper left side of the deity a female figure (Plate 8.54) is standing in cross legged position with her right leg forward and the left leg at the back. Her right hand his aloft and the other hand is missing. In her right hand she is holding fly whisk. Lord Vishṇu has placed his rear left hand on the projection above her head. From the position of the rear left hand of Vishṇu and the projection above the head of female figure strongly suggests that she is personification of Gadādevī.

In the temple dedicated to Śiva at Hatkoti, District Shimla there is a triratha image of Vishṇu-Lakshmī astride Garuḍa. A male and a female figure are standing on the left and right of the deity respectively. A male figure standing on the proper left of the deity is holding chakra from its base in vertical manner (Plate 8.55), in his right hand, held close to chest. Therefore the figure represents Chakrapurūsha. His left hand is resting on the left thigh with arm straight and the hand inwards. This figure of Chakrapurūsha is standing in tribhaṅga posture. The figure is lithe and wearing headgear, earrings, armlets, bracelets and yajñopavīta. On the proper right of the deity is standing a female figure in tribhaṅga posture (Plate 8.55). She is holding fly whisk in her right hand and in her left hand she is holding lotus stalk which entwines the Gadā held in the Vishṇu’s back left hand and the lotus flowers at the base of the Gadā. Moreover the Chakrapurūsha on the other side strengthens the fact that the female figure represents
Gadādevī. The possibility that this figure represents Śrī is not there as Lakshmī is already seated on the left leg of Vishṇu.

A Pañcharatha sthānaka image of Vishṇu in the same temple has attendant and āyudhapurūsha figures at the base. On the proper front right of the deity is standing Chakrapurūsha, holding chakra in his left hand (Plate 8.56). Chakra is depicted as a small disc being held from below and held close to chest. The right hand is broken however from the remnants of the hand it is apparent that it is placed on the right thigh. Chakrapurūsha is standing in the tribhaṅga posture with right leg bend. He is wearing necklace, crown, armlets etc. At the back of the Chakrapurūsha is standing Gadādevī in tribhaṅga posture (Plate 8.56). She is holding lotus stalk in her left hand which after entwining the base of the mace, flowers. Her right hand is broken. She is wearing armlets, headgear, necklace etc. The figure is well proportionate and lithe. On the proper front left side of Vishṇu is standing Śaṅkhapurūsha (Plate 8.56). He is holding Conch from its base, close to his chest, in the right hand. The left hand is placed on his left thigh with arm straight and hand inwards. He is also standing in tribhaṅga posture and his body is lithe and well proportionate. He is wearing necklace, earrings, crown, armlets etc. Behind Śaṅkhapurūsha is standing Garuḍa (Plate 8.56) with his right hand held aloft above his head and holding snake in his proper left hand. He is standing in the tribhaṅga posture and wearing necklaces, headgear, armlets, bracelets, earrings, yajñopavīta etc.
Another sthānaka image of Vishnu in the centre is flanked by four figures at the base. This image is also from the Śiva temple at Hatkoti, District Shimla. This sculpture is pañcharatha. On the proper front right side of the Vishnu is Chakrapurūsha (Plate 8.57) standing in tribhaṅga posture. He is holding chakra in his right hand from the base and close to his chest while his left hand is also placed on the chakra from its side. He is wearing necklace, armlets, crown, yajñopavīta etc. Behind him is standing Gadādevī in tribhaṅga posture (Plate 8.57). The figure of Gadādevī is well modelled. She is holding fly whisk in her left hand which is bent and in her right hand she holds lotus stalk which comes into flower after it entwines the bottom of the mace. Her hair is tied on the top of her head. She is wearing earrings, armlets, bracelets, necklace etc. However on the proper left side of the deity is Padmapurūsha standing in tribhaṅga posture (Plate 8.57). He is holding padma from its base in his proper right hand and the proper left hand encircles the same. His face is broken and he is wearing necklace, armlets, bracelets etc. Behind the Padmapurūsha on the extreme proper left side of the deity is Garuḍa standing in dvibhaṅga posture (Plate 8.57). He is holding snake in his proper left hand and his proper right hand is above his head. His hair also tied in the shape of the bun above his head like the coiffure of the Gadādevī. He is wearing earrings, necklaces, yajñopavīta etc.

Pl. 8. 57: Chakrapurūsha, Padmapurūsha, Gadādevī and garuḍa, Vishnu image, Śiva temple, Hatkoti.
In the other sthānaka Vishṇu image from the same temple there are figure of āyudhapurūsha and the attendant figures at the base of pañcharatha sculpture. The male figure on the proper front left represents Chakrapurūsha (Plate 8.58) as he is holding chakra in his right hand. He is holding chakra from its base and not in front of the chest unlike the other āyudhapurūsha figures in the same shrine. Also the figure is slightly corpulent and he is wearing earrings, crown, necklace etc. Figure behind the Chakrapurūsha is lithe male figure, standing cross-legged with right leg forward and the left leg at the back (Plate 8.58). He is holding some object probably a lotus in his hands. therefore he may be a representation of Padmapurūsha. The figure standing on the proper front right side of the deity is a slightly corpulent male figure in standing position (Plate 8.58). His right hand rests on his right knee which is bent. He is wearing headgear, necklace, armlets etc. Standing behind the male figure just discussed is a lithe male figure, holding an arrow diagonally in his both hands (Plate 8.58). He is standing cross-legged with proper left leg forward and the proper right leg at the back. He is wearing vanamālā, necklaces, crown, earrings etc.

A sthānaka image of Vishṇu, discovered from Nirmand, District kullu and presently housed in the State Museum Shimla has depiction of Gadādevī and Chakrapurūsha at the base. On the proper right side of the deity is Chakrapurūsha in standing position (Plate 8.59). His right hand is akimbo and the left hand is raised in front of his face, holding some indistinct object. There is halo with spokes at the back of his
head which seems to serve the dual purpose of representing the disc and the halo. The Lord Vishṇu has placed his right hand on the Chakrapurūsha. He is looking up towards the deity and at the back of his head the part of his headgear or coiffure touches his right shoulder. The figure is lithe and standing in the tribhaṅga posture with his right leg bend and raised heel and the right leg held straight with the foot turned backwards. The stance of the figure is unusual and to some extent it corresponds with the unidentified male figure housed in the courtyard of the Parashurama kothi. On the left side of the deity is Gadādevī in standing position with her legs crossed (Plate 8.59). Her right leg is straight and the other leg has moved backwards. She is wearing headgear, necklace, large round earrings etc. Ribbed top of the mace is projected from the top of the head of the Gadādevī, on which the deity has placed his left hand.

There is an image of four handed Vishṇu standing in samabhaṅga posture. This image was discovered from Kullu and now it is housed in the State Museum Shimla. At the base of this image four figures are depicted. Two of
them standing at the front are male figures and the other two standing at the back are female figures. The one standing on the proper front right is standing in dvibhaṅga posture with his hands joined in front of the chest (Plate 8.60). He is holding some indistinct object in his hands. The base of the mace is touching the head of this figure however, it is certainly not the depiction of personified mace as the figure is male. On the proper front left side of the deity a male figure is standing in tribhaṅga posture (Plate 8.60). He is holding some object in his right hand. However, the object cannot be identified owing to the partially damaged condition of the image. His left hand is placed on his left thigh. He is wearing yajñopavīta, bracelets, earrings, necklace etc. At the back of these male figures are shown female figures standing in dvibhaṅga posture. They are holding lotus in one hand and the other is placed on the thigh (Plate 8.60).

There is an image of Vishṇu-Lakshmi astride Garuḍa, discovered from Karsog, District Mandi, now housed in the State Museum, Shimla. At the base of this image are images of āyudhapurūsha. On the proper right side of the deity is female figure, standing in the tribhaṅga posture (Plate 8.61). She is probably personified mace. In her right hand which is held down she is holding fly whisk. Her left hand is bent and rose to the level of her shoulder. She is wearing necklace, earrings, armlets, bracelets etc. the expressions on the face are uncouth. On the proper left side of the deity is Śaṅkhapurūsha, standing in tribhaṅga posture (Plate 8.61). He is holding conch in upright position from its tapered end, in his right hand and in the left hand is kept on the cloth worn
around legs or *yogapaṭṭa*. He is wearing earrings, headgear, necklace, armlets, bracelets, *yajñopavīta*, anklets *etc.*; this particular sculpture different from the other sculptures seen in the various temples at Karsog.

A stone image of Lord Vishṇu discovered from Kangra fort now housed in the fort museum, Kangra fort, has images of āyudhapurūsha flanking the Lord Vishṇu. On the proper right side of the deity is Gadādevī in standing position (Plate 8.62). She is holding an unidentifiable object in her left hand and her right hand is held straight close to her body. She is standing in *tribhaṅga* posture with the thirst of her body towards her proper left. Her body above waist is unclad. The ornaments on her body includes necklace, row of bangles (which is seen in the sculptures of Kashmir and Chamba and this trait is uncommon in the sculptures bearing Pratihāra idiom), large round concentric patterned earrings *etc.*

Her dhoti has semicircular lines depicting the folds and the movements of the cloth. Like the Gupta idiom the folds of the sculpture are depicted with the help of the lines and simultaneously the body beneath the cloth is visible. Her coiffure is criss-cross patterned with a bun in the centre having upward lines. The bottom of the mace is touching the head of the Gadādevī. On the other side *i.e.* proper left side of the deity a male figure is depicted (Plate 8.62). His right hand is touching his left side of the chest. However, he is not holding anything in the same hand and his left

Pl. 8. 62: Āyudhapurushas, Vishṇu image, Kangra fort, Kangra fort Museum.
hand is resting on the *yogapattā* or the cloth worn around his legs. He is standing in the *tribhaṅga* posture however the lower part of the body is partially damaged. The figure has least ornamentation which includes necklace, round earrings, and headgear. The upper part of his body is unclad and tilted towards his proper left side. On the forehead of both the *āyudhapurūṣhas* there is a small round mark, similar to *urna* in the Buddhist images.

Another interesting *sthānaka* image of Vishṇu in brass is discovered from Fatehpur, Kangra and now housed in the Chandigarh Museum. This image clearly shows impact of Kashmir style. On the proper right of the deity is Gadādevī standing in *tribhaṅga* posture with the thrust of her hip towards her left (Plate 8.63). Her torso is tilted towards her right. There is halo at the back of her head on which Vishṇu has placed his right hand. She has narrow waist and heavy gluteus. She is holding fly whisk in her right hand and her left hand is bent reaching up to her left shoulder. Her skirt like garment flares at the base. On the other side is standing Chakrapurūsha, holding fly whisk in his right hand and his left arm is akimbo (Plate 8.63). The thrust of his hip is towards his right side. He is wearing a long *uttariya* cloth which encircles the neck from the back and then it flows down and flutters at the back of his proper left leg. There is plain halo at the back of his head on which deity has placed his proper left hand. Both the *āyudhapurūṣhas* are looking up towards Vishṇu. This sculpture is clearly in Kashmir idiom.

Bhūdevī is consort of Vishṇu and she is often depicted as being emerged from the nether world and is positioned between the feet of Vishṇu. Bhū-devī (Plate 8.64) is
shown emerging in between the feet of Vishṇu Vaikuṇṭha from Hari-Rai temple, Chamba. Bhūdevī has stylistic similarity with Gadādevī, depicted on the left side of the same Vishṇu Vaikuṇṭha image. She is wearing girdle, Bangles, necklace, Tiara, earrings etc. Bhūdevī’s hair is conspicuous beneath her tiara. Her naval is creased like the Gadā devi and above the naval, arched line shows the presence of diaphanous blouse. She has kettle drum like waist and the stance of the Bhū-devī is similar to that of the Gadādevī. She has placed her hands beneath the feet of Vishṇu to support them. She is wearing uttarīya or silk scarf and her hairdo is arranged on her right of the head in the shape of a bun. The Bhū-devī in the Vishṇu Vaikuṇṭha image of the Lakṣmī-Nārāyaṇa temple has slender body similar to the main deity. She has partially surfaced and partially submerged in the nether world. Her hands are also submerged but it seems from the position that they are supporting the feet of Vishṇu. At a later stage much like the Gadādevī and Chakrapurūsha, the metal version was placed before the actual marble image.

One of the female deities depicted on a frieze of the unfinished eastern niche of the Rock-cut temple at Masrur, District Kangra is very enigmatic (Plate 8.65). The panel on which this figure is depicted is a saptamatrikā panel. On her proper right is Chamuṇḍa while Varuṇī is shown standing on the proper left. This figure is three headed and four handed. Of his three heads the one on the proper right is of a lion while the face on the proper left of the central face has completely worn out. The central face of this figure is badly damaged. Amongst his four hands the object in the rear right hand is ribbed patterned mace while the object in the natural right hand cannot be ascertained owing to the worn out condition of the image. However, with some reservations the object in the natural right hand can be identified as a lotus.
Both the left hands are broken of which the natural left hand is bent upwards while the natural left is held downwards. Nothing more can be ascertained about these hands. This image is wearing vanamālā and she is standing in ābhanga posture. Lakshman Thakur has identified this image as Vajra-Varāhī. Identification of this figure as Vajra-Varāhī cannot be accepted because Vajra-Varāhī is a Buddhist Goddess and her depiction in a Hindu temple at Kangra is improbable. Michael Meister and Professor Ashvini Agrawal has correctly identified this figure as that of Vaikuṇṭhī. This form in the saptamatrikā panel is extremely rare.

In Janjheli, a picturesque place in District Mandi, there is a small temple in the verdant patch of land. Inside the temple there is an image which is worshiped by the local villagers who deem it to be an extension of Śiva. On examining the image it was revealed that this image is fragment of the right portion of an image of Vishṇu which shows his right hand holding gadā (Plate 8.66). The gadā betrays Pratihāra influence on it and it is placed in the background of a stone which is worshiped by
the local villagers. Atop this gadā there is a figure in seated posture which can be identified as Brahmā. Above Brahmā there are three seated male figures which are difficult to identify. This image when complete would have been a beautiful specimen of 10th-11th century CE Pratihāra art.

There are beautiful images of āyudhapurushas at the base of the Vishṇu images from Himachal Pradesh. There are no known independent images of personified āyudhas from this region. In Kashmir where triratha, pañcharatha pedestals were not in favour, only two personified āyudhas are found at the base. Invariably these āyudhas represent Gadādevī on the right and Chakrapurusha towards left. In the Pratihāra images where triratha, pañcharatha pedestals were more popular more than two āyudhapurushas were depicted. These āyudhapurushas also included Śaṅkhapurusha and Padmapurusha. The pedestal of the Pratihāra images being triratha and pañcharatha could accommodate more āyudhas. Along with the āyudhas Garuḍa as an attendant figure and other figures were also included at the base.

Very little number of independent Garuḍa images are known from Himachal Pradesh. Amongst them Garuḍa image from the shrine of Vishveshvara Mahadeva temple, Bajaura and Bhagvati temple from Swaim, Chamba are well known examples. Garuḍa is generally depicted four handed however, eight handed Garuḍa is also known from the Himachal Pradesh. The Bird vehicle of Vishṇu is depicted in avian form, anthropomorphic form or semi-anthropomorphic form. Images from Chamba bearing Kashmir style follows Monotonous pattern with Garuḍa shown in frontal position and most often front hands are joined and rear hands are shown supporting the deity whereas in Pratihāra idiom, Garuḍa is depicted in human form and semi-anthropomorphic form.
Notes & References:

1. Divyah sa suparno garutman  
   Ṛg. I. 164, 46
2. Mbh, ādiparva, chapter 15
3. Ibid, ādiparva, chapter 3,5,6,7
4. PP, chapter 8
6. Ibid, p. 532
11. Manastu Garuḍo gveyha sarvbhyaḍaśarirāgama  
    Tasmachighratarama nasti tathaiva balavattarama  
   Ibid, chapter 47, verse 7
13. This is seen in the Garuḍa images from Kashmir and images from Himachal bearing Kashmir idiom.
15. Ohri, V.C., SWH, Delhi 1991, p. 33
17. Though no details have been provided by S.L. Nagar who has included it in his book Garuḍa the Celestial Bird but in the Photograph of this image published by him, he has rightly labeled it as Garuḍa.
R.C. Agrawala, Nṛsiṁha-Varāha-Viṣṇu Images and some Allied Problems, *LK*, no. 16, 1974, p. 18., Plate III, Fig. 9.

Ohri, V.C., *op. cit.*, p. 39


Sethi, S.M., *op. cit.*, p. 98


*VDP*, III, 85, 17.


Banerjea, Jitendra Nath, *op. cit.*, p. 538

Postel, M., *et al.*, *op. cit.*, pp. 90-91


Postel, M., *et al.*, *op. cit.*, p. 90


Pal, Pratapaditya, *op. cit.*, p. 214

Ohri, V.C., *op. cit.*, pp. 94-95


Postel, M., *et al.*, *op. cit.*, pp. 115-116

Sethi, S.M., *op. cit.*, p. 98

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